

# MUSICAL GAZETTE

An Independent Journal of Musical Events

AND

GENERAL ADVERTISER AND RECORD OF PUBLIC AMUSEMENTS.



Vol. I., No. 33.]

SATURDAY, SEPTEMBER 6, 1856.

[PRICE 3d.]



## GLOUCESTER MUSICAL FESTIVAL,

TUESDAY, WEDNESDAY, THURSDAY, and FRIDAY,  
September 9th, 10th, 11th, and 12th, 1856.

Principal Vocal Performers:  
MADAME CLARA NOVELLO,  
MRS. CLARE HEPWORTH,  
MADAME P. VIARDOT GARCIA,  
MADAME ALBONI, MRS. LOCKEY,  
MR. LOCKEY, MR. SIMS REEVES, MR. WEISS,  
MR. THOMAS, and MONS. GASSIER.

ORGAN . . . MR. C. TOWNSHEND SMITH.  
PIANOFORTE . . . MR. DONE.  
CONDUCTOR . . . MR. AMOTT.

TUESDAY, September 9th,  
A FULL CATHEDRAL SERVICE.  
The Sermon will be preached by the Right Rev. the  
Lord Bishop of Gloucester and Bristol.

WEDNESDAY, September 10th,  
MENDELSSOHN'S ORATORIO, "ELIJAH."

THURSDAY, September 11th,  
"THE CREATION" (first part);  
MOZART'S REQUIEM;  
Selections from Eli, St. Paul, Handel, Beethoven, &c.

FRIDAY, September 12th,  
"THE MESSIAH."

On the evenings of Tuesday, Wednesday, and  
Thursday, at the Shire Hall,  
GRAND MISCELLANEOUS CONCERTS.

The BAND and CHORUS will consist of 300 Per-  
formers, including the first talent in the kingdom.

### REGULATIONS:—

Persons residing at a distance can have places  
selected and secured, and be supplied with Tickets,  
by enclosing the amount of the Tickets and Postage,  
by Post Office Order or otherwise, to Mr. James  
Henry Brown, Hon. Secretary to the Stewards,  
College-green, Gloucester.

Tickets will be sold by Mr. NEST, bookseller, No.  
155, Westgate-street, Gloucester, at which place  
Plans of the Cathedral and Shire Hall may be seen,  
between 10 and 6 o'clock, and places secured.

### CATHEDRAL.

Monday morning.—Rehearsal Tickets, 10s. 6d.  
Tuesday morning,  
Reserved & Numbered Seats, Nave & Gallery, 3s. 6d.  
Gallery, not Numbered, 2s. 6d. Aisles, 1s.

Wednesday, Thursday and Friday mornings,  
Reserved & Numbered Seats, Nave & Gallery, 12s. 6d.  
Gallery, not Numbered, 10s. 6d. Aisles, 3s. 6d.

### CONCERTS AT THE SHIRE HALL.

Tuesday, Wednesday, and Thursday evenings,  
Seats—Reserved and Numbered, 10s. 6d. Not Num-  
bered, 7s. 6d. Back Seats, 5s.

There will be a BALL after the Concert on Tuesday,  
and a FULL DRESS BALL on Friday evening.

The doors of the Cathedral will be opened on Tues-  
day morning at Ten; the Service will commence at  
Eleven o'clock. On Wednesday, Thursday, and Fri-  
day mornings the Cathedral doors will be opened at  
Half-past Ten, and the Sacred Performances will  
commence at Half-past Eleven o'clock. The doors  
at the Shire Hall will be opened each evening at Half-  
past Seven; the Concerts will commence at Eight.

J. H. BROWN,  
Hon. Secretary to the Stewards.

**CHORISTERS.—To PARENTS and**  
GUARDIANS.—WANTED, at Christmas, SIX  
CHORISTERS, from 9 to 12 years of age, for the  
Choir of a Chapel in the country, where there is  
Daily Choral Service. For the annual payment of  
£15 each they will receive a first-rate Education, and  
will be boarded and lodged in the house of the  
Organist, from whom they will receive Lessons on  
the Pianoforte, with daily instructions in Singing,  
and in the Theory of Music. None need apply un-  
less they possess a taste for music, and have good  
voices. For further particulars apply to the Or-  
ganist, Mr. W. F. Crossley, Arley-green, Northwich,  
Cheshire.

**WANTED, immediately, for a superior**  
ladies' school, a PROFESSOR of the PIANO, who  
can also conduct a singing class on Hullah's method,  
and able to introduce a pupil. Apply, post paid,  
to E. C. S., Mr. Moore's pianoforte-warehouse, 104,  
Bishopsgate-street.

**MUSICAL BUSINESS.—WANTED,**  
by a young Lady, an ENGAGEMENT in a Musical  
Establishment, with twelve months' experience of  
the business. She possesses a competent knowledge  
of music, vocal and instrumental. Respectable re-  
ferences will be given. Address X.Y., Mr. Bannis-  
ter, 18, Bernard-street, Southampton.

**WANTED, by a Professional ALTO**  
SINGER (of St. Paul's Cathedral), an ENGAGE-  
MENT for Sunday evenings in a Chapel or Church.  
Address to Mr. John Pope, Chorister's Vestry, St.  
Paul's Cathedral, City.

**WANTED, AN ORGANIST,**  
to act also as CHOIRMASTER, for the Parish Church  
of Mold. Salary £25, with a probable addition of £15  
from another source. There is also an excellent  
opening for a teacher of music. Apply, with refer-  
ences, to the Rev. Wm. Briscoe, Mold, Flintshire.

**CRYSTAL PALACE.—The full Orches-**  
tral BAND of the Company, under the direction of  
Mr. MANNS, PERFORMS DAILY, at half-past 1  
and a quarter before 5.

**MISS BESSIE DALTON, Soprano.**  
Address, respecting Engagements, to her residence,  
60, Princes'-street, Leicester-square.

**LECTURES.—MR. STOCQUELER**  
late of the Gallery of Illustration, is open to EN-  
GAGEMENTS at literary, mechanic, and other in-  
stitutions, for the ensuing autumn and winter courses.  
—Address 11, Pall-mall East.

**MISS P. HORTON'S PROVINCIAL**  
TOUR.—All applications for Mr. and Mrs. German  
Reed's Popular Illustrations to be made to Crumey,  
Beale, and Co., 301, Regent-street.

**NOTICE.—MR. VAN PRAAG**  
begs to inform his musical patrons that he has left  
London for Paris to fulfil an engagement, and will  
return before Easter, when he trusts to receive the  
same patronage he has had bestowed on him during  
the past musical season. All communications to be  
addressed to him at Mr. Brettell's printing-office, 25,  
Rupert-street, Haymarket.

**FIRE at Messrs. JOHN BROADWOOD**  
and SONS', Pianoforte Manufactory, Horseferry-  
road, Westminster.—The nobility, gentry, and those  
friends who have so promptly expressed their gene-  
rous sympathy towards the sufferers by the above  
calamity, are respectfully informed that the London  
and Westminster Bank, at its several branches in  
London, and the principal music-sellers in the  
United Kingdom, have kindly consented to receive  
SUBSCRIPTIONS on behalf of the WORKMEN  
who lost their tools.

The Messrs. Broadwood, notwithstanding their  
heavy loss, have already signified their intention of  
contributing liberally.

On behalf of the Committee of Workmen,  
JAMES HIPKINS, Chairman.  
C. TRAIL, Secretary.  
Communications addressed to Mr. J. C. Webster,  
at Messrs. John Broadwood and Sons', 83, Great  
Pulteney-street, Golden-square, who has kindly  
undertaken the office of Treasurer, will be imme-  
diately attended to.

## Musical Publications.

**VERDI'S "IL TROVATORE,"**  
("The Gipsy's Vengeance"). The Complete Edi-  
tion (with all the Recitatives, &c.) of Verdi's most  
popular Work is now ready for delivery, with Italian  
and English Words; the latter, by Charles Jefferys,  
being the Version performed at the Theatre Royal  
Drury Lane, and by the several Operatic Companies  
now in the Provinces. Price 16s. post free.  
London: CHARLES JEFFREYS, 21, Soho-square.

**HYMN.—THE VOICE OF PEACE.**  
Second Edition. Recitative, Air, and Chorus, with  
Organ Accompaniment. Edited by J. O. SMITH, of  
Cheltenham. Price 3s.  
J. WILLIAMS, 123, Cheapside.

**"THE BUCCLEUCH POLKA."**  
Composed by EDWIN EDWARDS, and dedicated, by  
permission, to Lady Victoria Scott. Just published,  
price 2s.  
R. COCKS and Co., 4, New Burlington-street.

**"TIS LOVELY MAY."**—Song,  
written by EDWARD FARMER. The Music com-  
posed by W. T. BELCHER. Price 2s. 6d. London:  
D'ALMEIDA and Co.

**"EXCELSIOR,"** as a Cantatina  
Chorus with Solos for Soprano, Alto, Tenor, and  
Bass.—Poem by LONGFELLOW. Composed by W. T.  
BELCHER. Price 4s. London: T. LITCHFORD, Soho-  
square.

## NOTICES, &amp;c.

Post Office Orders for 3s. 3d. (town subscribers) or 4s. 4d. (country) should be made payable to JOHN SMITH, Strand Office, and addressed 11, Crane-court, Fleet-street, London.

Several Reviews of new Music, list of recent Publications, and account of Birmingham Music Hall in our next.

## RECEIVED.

D. C. B., Liverpool; L. & Co., Aberdeen (yes); T. S., Clonmel; Miss M., Torquay; R. E., Dalkeith; C. R., Brosley; J. F. L., Arbroath.

## THE MUSICAL GAZETTE

SATURDAY, SEPTEMBER 6, 1856.

It is really astonishing that the ballast Madame Goldschmidt threw out as she rose in the balloon of public favour should have blinded so many eyes. We believe that Mr. FOWLE and "one of the best musicians in London" (*vide* correspondence) represent no inconsiderable number of persons who assign to Jenny Lind the very highest position as a vocalist, and, led away by the unceasing panegyrics of the press and the continued applause of the multitude, resolutely maintain that she shed a lustre upon *all* the music in which she sang.

If Mr. FOWLE, his visitor, and all other such benighted and infatuated individuals, will re-peruse our criticisms of Madame Goldschmidt's performances, we believe they will find that ample justice has been done to the great songstress. We recorded her success in *Elijah*, a work demanding a dramatic power, and a volume of voice, that no other artiste in our knowledge could have brought to bear, but we could not bestow unqualified praise on her rendering of the soprano music in the *Messiah*, which, as all musicians know, requires a chasteness and purity of style that, we affirm, Madame Goldschmidt did not display. Anyone who heard Miss Dolby sing "He shall feed his flock," followed by the Swedish songstress in "Come unto him," and preferred the strained (we had almost said ranting) version of the latter to the charmingly-unaffected rendering of the former, must, we repeat, have been influenced by the report of the press, and dazzled by the lustre of Jenny Lind's name as a wonderful vocalist and a liberal benefactress.

The audiences that attended the "Goldschmidt" Concerts were, for the most part, composed of people who went, out of sheer curiosity, to hear an extravagantly extolled songstress. The guineas (to say nothing of the abominable premium on the tickets) that flowed into Exeter Hall and the Hanover Square Rooms, were paid by folks who came to hear Jenny Lind more for the sake of saying that they had heard her than for any other reason. These were not coolly judging audiences; they came prepared to applaud Madame Goldschmidt the instant she appeared in the orchestra, possibly because they had heard of her charitable deeds, and they eagerly awaited a hiatus in her first *morceau* to accord approbation which they felt they must at once display towards one whom they had been taught to honour. Very parrot-like applause this always seemed to us. No one will succeed in convincing us that such enthusiasm was tempered with a scrap of discrimination.

The following extract from a contemporary, though not referring to the subject under immediate consideration—the singing of Madame Goldschmidt in oratorio—we thoroughly subscribe to, and are sure that the majority of our readers will agree with the spirit thereof.

"Madame Goldschmidt's career in this country has been, from first to last, unprecedented. Her gains have been enormous—never was an

artiste, of any kind, so magnificently rewarded. She realised during the first period of her success—that is, the year of her *début* at her Majesty's Theatre—£11,000. She could then command £400 for a concert, and her last visit to England alone has increased her wealth to the extent at least of £45,000. Some idea may be formed from these facts of the amount of money which English liberality has bestowed upon her.

"If her name alone brought such receipts as left a fair profit to her *entrepreneur* or *exploiteur*, he was, of course, satisfied, and she had an indisputable right to a very large share of the gains. But the principle, notwithstanding, is decidedly vicious. It is nothing more or less than the "starring system" on a gigantic scale—exclusive, egotistical in its nature, and, therefore, inimical to the spirit of art which can never be wholly embodied in one individual, however great, and least of all in any mere executant. No one can account for, or prevent, the infatuation of the public on any subject; but it may be blamed, nevertheless, and must be blamed if the critic would be true to his duty. The greatest singer in the world would look very small beside the score of "Don Giovanni," or any other great creative work; and yet, not only has Madame Goldschmidt gained hundreds of pounds where the greatest of composers and poets would most probably have received farthings, or nothing at all, but been much more highly paid than the greatest military or naval commanders—the highest dignitaries of the church or the law.

"It is to be hoped that never again will any mere executant be so extravagantly paid. If so much be given to one, what is to become of others? What will creative art come to if the executant is to be elevated above the poet or composer? Was Madame Goldschmidt less attractive in the Swedish "Echo Song," which was little better than ventriloquism, or the unvoiced fancies of the arranged mazurkas of Chopin, than in the sublime and beautiful inspirations of the greatest masters? It is indeed possible that, had she thought fit to include "The Ratcatcher's Daughter" in her *repertoire*, it would have added largely to the receipts. And why? Simply because people worshipped the executant, and regarded the work as a secondary matter. Can any one doubt, then, that such a state of things is injurious to art?"

"What will creative art come to?" What *has* creative art come to?—Madame Goldschmidt reaped a golden harvest from singing in her husband's "130th Psalm," an excessively beautiful composition that, if published, would be eagerly purchased by every Choral Society of consequence in the country. The principal executant draws crowds to hear her sing—the work itself, though translated into English, is suffered to leave our shores without the hand of a single publisher being stretched out to give it to the world. The shortness of sight which prevents auditors from seeing beyond the executant to the composer, becomes blindness when they assign a superlative position to an artiste who is only successful in music of a certain class.

## Metropolitan.

## ROYAL SURREY GARDENS.

The great vocalist, Alboni, was engaged to sing at these Gardens on Tuesday, and the announcement attracted a large crowd of persons. She sang "In si barbara," from *Semiramide*, and the *finale* from *La Sonnambula*. Both were encored, the latter was repeated, and for the former the *brindisi* from *Lucresia* substituted. The other vocalist was Mr. George Tedder, who sang the "Hurrah for the Guards," which was composed for the Guards' dinner, and Hatton's "Good bye, sweetheart," an encore was raised for the latter, but dissident voices amongst the audience showed that the desire for repetition was not universal. Mr. Tedder re-appeared, but the aganists overwhelmed the force, and the popular tenor was forced to retire.

A Mr. Le Hon, his first appearance, was introduced as a violinist in De Beriot's 6th concerto, a performance of great merit.

## LONDON SACRED HARMONIC SOCIETY.

This Society gave its third concert for the summer season, in the Lower Hall, on Monday last, when was performed Handel's *Joshua*, preceded by Dr. Elvey's anthem, "In that day," the solo part by Mr. A. C. Mann, of Norwich Cathedral.

The principals for the oratorio were Miss E. Hughes, Miss S. Gilbert, Miss A. Cox, the Mimes: Wells, Mr. A. C. Mann, and



Mr. Lawler, with a band and chorus selected from the 800 performers; and Mr. Surman conducted. Miss J. Wells received a well-merited encore in "Oh, had I Jubal's lyre." Mr. Lawler was also encored in the song "Shall I in Mamra's fertile plain." The band was efficient, and the choruses—some of Handel's best, though but little known—were creditably performed. Handel's "Saul" is announced for the 6th of October.

## CRYSTAL PALACE.

The following is the return of admissions for six days, from August 29 to September 4:—

			Admission on Payment.	Season Tickets.	Total.
Friday	August 29	..	3,906	414	4,320
Saturday	" 30	(2s. 6d.)	8,517	4,479	12,996
Monday	Sept. 1	..	11,823	433	12,256
Tuesday	" 2	..	10,610	465	11,075
Wednesday	" 3	..	8,709	639	8,748
Thursday	" 4	..	7,599	543	8,142
Total			51,164	6,973	57,537

On Saturday last another display of the Great Fountains took place. Vast numbers were attracted, and as the day was fine and the air calm, they were seen to the very best advantage. It is a truly grand exhibition.

A specimen of a small organ, entitled an Organetto Profondo, exhibited by Bishop and Starr, was opened on Saturday week by Mr. C. Le Jeune, organist of the Sardinian Chapel, Lincoln's Inn. It is placed in the Music Court, which was thronged with auditors on the occasion. Vocal music was given by Mrs. Alfred Gilbert and others.

The second Crystal Palace fête of the Foresters took place on Tuesday week, and a number of persons attended, exceeding the crowd that assembled in support of the Patriotic Fund. Various sports were organised in different parts of the grounds, and the utmost order and good-humour prevailed. In the archery ground "How not to do it" was abundantly exemplified, for we believe that the target remained intact the whole day. The toxophilite exhibition had better have been omitted. The idea of these representatives of the "merrie green-wood" shooting wide, one and all, of a thundering great target, is bordering on the absurd.

SEÑOR LOUIS G. CASSERES, the West Indian Pianist, who performed before the Duchess of Sutherland and a select circle at Stafford House, some time back, leaves for Nova Scotia until next season, when he intends to appear in public.

MISS CATHERINE HAYES.—The Hibernian prima donna is about to leave London for Paris, and will probably return to America this winter. The artistic voyage round the world of this artiste is the most extraordinary ever undertaken by any singer. Miss Hayes left Liverpool for New York in the *Pacific*, in 1851. After a tour in the United States she arrived at San Francisco in November, 1852. At the close of a brilliant career in California,—fabulous amounts being paid for the choice of seats,—Miss Hayes departed for South America. After visiting the principal cities she embarked for the golden settlements of the great Australian ocean. She gave concerts in the Sandwich Islands, and arrived in Sidney in January, 1854. From Sydney Miss Hayes went to Melbourne and Adelaide, and from the last-mentioned place to India, giving concerts in Calcutta and Singapore, one of which was in aid of the Patriotic Fund. From Singapore the explorative vocalist travelled to Batavia; and in the capital of Java the "Swan of Erin" created an immense sensation. Port Philip was the locality next favoured. After revisiting Melbourne and Sydney, and paying a visit to the Bendigo gold-fields, and singing at Hobart Town and Launceston, Miss Hayes proceeded to England in the *Royal Charter*, arriving at Liverpool,—as we have already recorded,—last month, after an absence of five years.

The Sunday Bands Committee have issued a notice of their final performances in the parks this season to-morrow, or, if wet, the following Sunday. In the Regent's Park Herr Kalozdy's double Hungarian band will attend, in addition to the People's Subscription Band, forming an orchestra of nearly sixty performers. The time of playing will be from three till six o'clock, both in Regent's Park and Victoria Park.

## Theatrical.

PRINCESS'S.—This theatre re-opened on Monday night with a revival of the old play which Sheridan translated, touched up, and changed, known in Kotzebue's own language as *the Spaniards in Peru*, but in the translation as *Pizarro*. Mr. Kean has brought out a new edition of *Pizarro*, omitting some of the dialogue. The decorations of the new revival are in a style of splendour completely novel. There is an interpolated scene representing the great square of the city (Cuzco) during the festival of Raymi. Here the stage is completely filled with a multitude of Peruvians attired in gorgeous and fantastic dresses, who greet the sun as he gradually appears above the horizon, tinting the summits of the edifices, first with red, then with white, till the whole scene becomes one blaze of lustre, sparkling from innumerable golden implements and jewelled garments. A dance by girls dressed as Peruvian warriors will bear comparison with the Pyrrhic dance in the *Winter's Tale*; and for the Dionysian festival in Bithynia we may almost find a parallel in the riotous leaping with which the ceremony concludes, and which is rendered more strange by the heads of brutes placed on some of the figures. The landscapes are as beautiful in their kind as these representations of Peruvian pageantry. The gardens of the royal palace, in which the foremost beds are set with golden plants, shaded by golden trees, slope up a hill-side in most picturesque diversity. The mountainous scene, in which Rolla effects the rescue of the child, is a masterpiece of rock and torrent depiction, and moreover, allows a terrific leap across a chasm to be substituted for the traditional run across a bridge. Nor are the European peculiarities less studied than those of Peru. The old firelock and the steel cap recall a class of warriors very different from those conventional Spaniards who so long held possession of the stage. The play, though its literary merit is but slight, abounds with dramatic situations, and, that these may have their value, the cast is as strong as possible. Mr. Charles Kean is the chivalric Rolla, Mrs. C. Kean Elvira, Mr. Cooper Orozembo, and Miss Heath Cora. The house was crowded in every part at the production, which was preceded by *Music hath Charms*, and followed by *A Prince for an hour*.

## Theatres.

## PRICES. TIME OF COMMENCEMENT, &amp;c.

ADELPHI.—Private Boxes, £2 2s.; Stalls, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Half-price at nine o'clock. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

ASTLEY'S.—Private Boxes, £2 2s. and £1 11s. 6d.; Stalls, 5s.; Dress Boxes, 4s.; Upper Boxes, 3s.; Pit, 2s.; Gallery, 1s.; Upper Gallery, 6d. Second price at half-past 8. Doors open at half-past 6, commence at 7. Box-office open from 11 to 4.

HAYMARKET.—Box-office open from 10 to 5. Orchestra Stalls (which may be retained the whole of the evening), 5s. each; Boxes, 5s.; Pit, 3s.; Lower Gallery, 2s.; Upper Gallery, 1s. Second Price—Boxes, 3s.; Pit, 2s.; Lower Gallery, 1s.; Upper Gallery, 6d.; Private Boxes, Two Guineas and One Guinea and a-half each. A Double Box on the Second Tier, capable of holding Twelve Persons, with a furnished Anteroom attached, can be obtained at the Box-office, price Five Guineas. Doors open at half-past 6, commence at 7.—Second Price at 9 o'clock.

MARYLEBONE.—Boxes, 2s. (half-price at 9 o'clock, 1s.); Pit, 1s.; Gallery, 6d. Box-office open from 11 till 3. Doors open at half-past 6, commence at 7.

OLYMPIC.—The Box-office open from 11 till 5 o'clock. Stalls, 5s.; Upper Box Stalls, 4s. Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price at 9 o'clock—Upper Box Stalls, 2s. Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, £2 2s. and £1 1s.; Family Boxes, £3 3s. Places, retainable the whole Evening, may be taken at the Box-office, where the payment of One Shilling will secure from One to Eight Seats. Doors open at 7, commence at half-past 7.

PRINCESS'S.—Dress Circle, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s.; Second Price—Dress Circle, 2s. 6d.; Boxes, 2s.; Pit, 1s.; Gallery, 6d. Orchestra Stalls, 6s.; Private Boxes, £2 12s. 6d., £2 2s., and £1 11s. 6d. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

STRAND.—Stalls, 4s.; Boxes and Reserved Seats, 2s. (Children half-price); Pit, 1s.; Galleries, 6d. Doors open at half-past 6, commence at 7. SADLER'S WELLS.—Dress Circle, 3s. Boxes, 2s.; Pit, 1s.; Gallery, 6d. Doors open at 7, commence at half-past 7.

## Provincial.

### BRADFORD TRIENNIAL MUSICAL FESTIVAL.

This great Yorkshire musical event was held last Tuesday, Wednesday, Thursday, and Friday (week) in St. George's Hall, Bradford, under the most distinguished patronage. The idea of thus reviving grand musical feasts, which for many years had fallen into desuetude in the county, was exceedingly happy; and no amount of praise we could bestow would suffice to convey our obligations, as patrons of the divine art, to those spirited and self-sacrificing gentlemen who have been the promoters of this Second Bradford Festival.

In all great musical schemes an extraordinary amount of acumen, disinterestedness, and equanimity of temper is required to be the guiding star of that gentleman or body of gentlemen, in whom the arrangements rest. Too frequently the slightest wavering in the above desiderata is fatal to the complete success of a festival, and sometimes even of a single concert. It is very well known to musical men, that scarcely a Festival ever takes place without offence being taken by some person or other. To go to farther back than our own Grand Surrey Gardens Festival, with its thousand performers and "forty conductors," and with the urbanity even of the condescending M. Julien—we find that mortal offence was given to Mr. Balfe, because, forsooth! a local professional was to conduct a piece in the first part, which he (Mr. Balfe) "understood" was his sole right! So was it, we grieve to say, at the Festival of which we are writing. Mrs. Sunderland, the justly esteemed Yorkshire soprano, misunderstood the chairman of the Festival committee (S. Smith, Esq.), or the chairman was not sufficiently lucid in making his arrangement with her; in consequence, a split occurred, Mrs. Sunderland refused to sing, and an enormous amount of sympathy was created for her, to the great injury of the Festival itself. Judging, only, from the published letters, it does seem that Mrs. S. had just cause to complain; but, as one story is always good until another is told, we must say that, if what has been reported to us from a private source be correct, the whole affair was *querelle d'allemand*—a hasty quarrel about nothing.

All the musical arrangements were, we believe, entrusted to the untiring and devoted Samuel Smith, Esq., who immediately sought the experienced aid of Mr. Costa, the Festival conductor elect. Mr. Costa has his predilections and favorites, in common with every human being; but, as Englishmen, we naturally require that English talent shall not be excluded from English festivals, for the purpose of favoring foreign art. The evil lies with those (and their name is legion) who hold the opinion that no other person can conduct so well as Mr. Costa, a foreigner! Why, no other person has been tried. No single individual—no "Britisher," has ever had a fiftieth part of the opportunities for exhibiting his powers accorded to Mr. Costa! How, then, can we say that Mr. Costa is the only "conductor," *par excellence*, living! Has he not learnt in this country, and from this country's musical people, all he knows about oratorio music?

Does he not owe his present high position to the patronage of English people? Why, then, should not Englishmen, bred and born, conduct English oratorios? We confess that we can see no valid reason why they should not; and, further, we hope to see the time when, not that foreign talent shall be excluded, because it is foreign, but that English talent shall be encouraged to the utmost, because it is quite as good as foreign, and frequently better.

But to return to our account of what really took place at the Festival. Mr. W. Jackson, of Bradford, was chosen chorus-master; and, being thoroughly acquainted with Yorkshire voices, a very efficient and intelligent chorus was got up. Mr. Brown Smith was engaged as organist for the Festival; and the following efficient caste of vocalists was secured at an enormous expense. Madame Clara Novello, Miss Sherrington, Madame Weiss, Miss Milner, and Mdlle. Piccolomini (*soprano*); Madame Albani, Miss Fanny Huddart, and Madame Vindotti Garcia (*contralto*); Mr. Sims Reeves, Mr. Montem Smith, and Herr Reichardt (*tenors*); Mr. Weiss, Signor Belletti, Signor Beneventano, Mr. Winn, and Herr Formes (*bass*).

Mr. Costa's own band of one hundred performers, all good men and true, was an indispensable adjunct to the Festival.

Amongst them, we observed Messrs. Sainton, Blagrove (principals), Case, Willy, Watkins, Mori, Doyle, Lucas, Howell, Winterbottom, Pratten, Lazarus, Nicholson, Harper, Prospère, Chipp, &c., altogether forming a phalanx of talent such as could not be equalled in the world. The orchestra consisted of nearly 350 performers in the whole. An organ, too, of considerable power and brilliancy, aided the general effect; a specification of which was recently inserted in the *Musical Gazette*.

Before entering into a criticism of the performances, an account of the Hall itself will not be inappropriate on the present occasion, especially as it is unequalled in the world, as a music hall, *per se*, for elegant decorations, and studied convenience.

St. George's Hall was originated in the year 1848, when, at a public meeting, S. Smith, Esq., then mayor of the borough, brought forward a proposition for the construction of a large hall. At a subsequent meeting, it was resolved to carry out the idea; and to the perseverance and energy of Mr. Smith were owing the final erection and triumphant opening of the Hall in 1853. The project was carried out by a joint-stock company, with a capital of £16,000, in shares of £1 each.

The building covers an area of 1,600 square yards, and stands in the centre of the town. The exterior walls and columns are of Yorkshire stone, the front elevation being 75 feet from the ground.

Imposing as the exterior of St. George's Hall is, its effect is wholly lost by the erection, close to it, of a Messrs. Milligan and Forbes's cloth warehouse.

The grand entrance to the Hall leads into a vestibule, and the foot of the stair-case is graced on each side with bronze candelabra, 12 feet high, with nine branches to each. The Hall itself is 152 feet in length, 76 in breadth, and 80 feet high. It is divided into area, stalls, and gallery. The first is 96 by 45 feet, and will accommodate 1000 persons with seats. The stalls are raised 12 feet above the area, and contain 528 seats. The front of the stalls is ornamented with foliated scroll-work, executed in *Carton Pierre*; in the centre of each scroll are two emblematical figures in alto-relievo. The gallery is carried round three sides of the building, and contains 1800 seats. The Hall is thus calculated to hold an audience of 3328 persons, but has frequently held a much larger number. The eastern or orchestral end is semicircular, with a diameter of 45 feet; on either side of the organ are Corinthian pilasters, springing from the orchestra, and supporting the entablature. There is a space of 6 feet from the cornice to the ceiling, divided into panels, and enriched with a deep border of vine and ivy leaves, fruit and flowers. Around the ceiling runs a border of the same character. The ceiling itself is divided into four compartments by an inner border of scroll work, with central ornaments of water leaves and flowers.

The Hall is lighted by day by sixteen arched windows, each 14 feet high. It is illuminated in the evening by a continuous line of 1600 gas-jets, carried round the Hall on the upper surface of the cornice. The ventilation is admirable, and the heating is effected by the usual hot-water apparatus, while cold air can readily be let into the building without creating any scarcely perceptible draught. The general arrangements for the comfort of the audience have been carefully attended to. Separate entries are provided for each class of visitors, and every possible precaution has been taken to avoid a crush on entering or leaving the hall. On a level with the stalls are refreshment and cloak rooms, for the accommodation of the occupants of that portion of the edifice; and a similar arrangement is effected for those of the area. There are few buildings of the same character in which so large an audience can be assembled, where comfort and accommodation of the whole can be so much considered and provided for so effectually.

The decoration of the Hall reflects the highest credit upon the taste and skill of Messrs. Briggs and Mensforth, decorators of Darley-street, Bradford. The ceiling is a panelled one, coloured in plain but harmonious hues. The walls are a cold grey. The pilasters are in imitation of Egyptian green-marble, and the doors and other woodwork are oak. The richly bronzed balustrades, and the gas candelabra, all combine to give a feeling of gravity in contrast to the large hall.

On entering the Hall from the grand staircase, the first object which attracts the attention is the cove surmounting the orchestra, richly ornamented, with panelled pilasters filled with



arabesque ornamentation, picked out with ultramarine, and the capitals and mouldings gilded. The rich and elegant capitals are etched in gold, picked out in carmine. Springing from the semi-circular wall are six beautifully sculptured angelic figures, of nearly life size, resting on globes, which surmount elegant groups of musical instruments in the form of trophies. This beautiful work has been designed and executed by Messrs. Jackson and Co., of London. The angelic figures hold aloft coronals of light, appearing like circles of brilliant stars. The organ is in appearance a noble instrument, bold and free in outline, yet harmonising well with the interior of the Hall; in short, the decorators have spared no exertions to add grace, elegance, and beauty to this fine instrument. The organ pipes are richly gilded in a diaper pattern on a white ground. The general tone is cream colour, relieved by primitive and secondary colours. The plasterers are painted with arabesque ornaments in chromatic colours; the diapered panels and carved ornaments are gilded; the Bradford arms are placed in the centre, surrounded by gilded and carved ornaments; St. George's shield and cross form a pediment to the central compartment, and, being painted in proper colours, give a fine finishing point to the whole. The various styles surrounding the panels are painted in imitation of Greek fret, adding to the general character of the organ that calm serenity which Greek ornament is so well known to obtain. The ceiling is divided into four compartments, which are again subdivided by a number of panels, all highly ornamented with varied harmoniously-contrasting colours. The fine plaster ornaments, viz. the flowers of the centre, and the foliage, fruit, and flowers of the beams between the several compartments, are painted cream colour, picked out with carmine, on a pale blue ground, and this gives them an appearance of the finest ivory. A large cove surrounds the whole ceiling, and this is ornamented with a crimson golosh ornament. Although varied, the colouring of the ceiling throughout is rich and harmonious. The fronts of the gallery and stalls are in alto-relievo, chaste in design, and rich in gold and colour, harmonising well with the rest of the building. Descending to the area, we find the walls beneath the stalls are painted a light buff or maize colour, and ten wreaths of laurel, in gold, viz. four on each side and two beneath the patron's gallery, encircle the names of Beethoven, Mendelssohn, Bach, Purcell, Weber, Haydn, Handel, Arne, Mozart, and Rossini.

We have endeavoured, as concisely as possible, to convey to our readers some idea of the hall in which the Bradford Musical Festival was given. We will now proceed with *Tuesday's* (the first day's) performance.

Mendelssohn's oratorio *Elijah*, was chosen for the opening work.

Previous to its commencement, however, the National Anthem was sung by Madame Clara Novello and the chorus, followed by a round of applause. Mr. Costa and the principal singers were received into the orchestra amid great cheering.

The soli parts of the oratorio were distributed to the following artists: Madame Weiss, Madame Clara Novello, Miss Sherrington, Madame Garcia, Miss Fanny Huddart, Mr. Sims Reeves, Mr. Weiss, and Mr. Winn.

*Elijah*, as most of our readers know, was composed expressly for the Birmingham Festival of 1846, and conducted by the talented composer himself. From that time to the present it has been held in the highest estimation by musical cognoscenti, and few festivals are now given without the attraction of this great work.

Its performance at Bradford was altogether very fine; although, were we disposed to be hypercritical, we should object to the tempo in which some of the pieces were taken. That devotional air, "O rest in the Lord," was considerably too fast, and not even Madame Garcia's exquisite style could compensate for its outrageous speed.

Miss Sherrington and Miss Fanny Huddart sang the principal soprano and contralto solos in the first part, neither of whom evinced that artistic skill and rotundity of voice which would have heightened the beauty of their singing. Miss Fanny Huddart exhibited nervousness in the contralto recitative, "Elijah, get thee hence," but otherwise sang with success. She possesses a voice of considerable sweetness and power. "For He shall give His angels," a double quartet, served to introduce Miss Crossland, Mr. Winn, and a Mr. Bradley, natives of Yorkshire, who performed their task admirably. Mr. Weiss upheld his position as the finest interpreter of the Prophet of God ever heard in

this country. He is thoroughly conversant with the music, and no point seems to escape his observation which should be sung with expression or energy. Miss Sherrington's voice is sweet, and powerful for so young a lady, but not adequately powerful for the trying soprano music in *Elijah*. The quartet, "Cast thy burden upon the Lord," sung by Madame Weiss, Miss Huddart, Mr. Sims Reeves, and Mr. Winn, was an excellence performance, and the latter gentleman especially evinced that care and correct intonation which have gained for him a metropolitan reputation.

Notwithstanding the wish of the Committee, printed in the programmes, that no audible expression of applause should be indicated by the audience during the performance of an oratorio, the trio of angels ("Lift thine eyes") was encored, and well it deserved the honour. Mr. Montem Smith, who took the tenor part in the quartet, "O come every one that thirsteth," exhibited a sweet voice, and, in the present dearth of good tenors, is likely to be a valuable assistant in oratorio music. The choruses, without exception, were admirably rendered, and the magnificent concluding chorus of the first part, "Thanks be to God," was one of the most admirable performances it has ever been our pleasure to hear. The difficulty, yet wonderfully effective descending passage of two octaves and a half for the violins, so highly descriptive of the rush of mighty waters, was an inspiration of the composer, performed as the great master himself would have desired. The energetic choruses where the priests of Baal, being taunted by Elijah, call louder and louder upon their god, were vigorously treated by both band and chorus. Those pieces requiring more care and *finesse*, such as "Woe to him," and "Behold God the Lord," were also well sung; indeed, frequent and careful practices were everywhere evinced by the performers. Mr. Costa conducted in such an energetic and plain manner that the performer could not fail to take the cue from such hands. The concluding chorus of the oratorio was received unstanding—a mark of respect for the composer, which his transcendent genius demands.

We mentioned, a few weeks since, the bad taste which placed a Master Holt to play an organ solo between the parts of the oratorio, and expressed a wish that this innovation might be avoided. The hint, however, was not taken, and Master Holt played Mendelssohn's Sonata, No. 5, on Tuesday morning. The result was, that so much noise and talking were indulged in by the audience, that very few persons could hear with any pleasure what the youthful organist was performing. We learnt that Master Holt exhibited considerable talent, and we heartily wish him success in his profession.

The attendance at this first performance was by no means encouraging to the committee—the Hall being but little more than half full.

*Tuesday Evening's Concert* was also poorly attended, the company being fewer even than in the morning. The inclement state of the weather doubtless tended, in a great measure, to render the audience less numerous—the clouds, which had threatened all the morning, and only temporarily cleared off in the middle of the day, sent down, as evening approached, continued heavy showers of rain, which fell, with brief intervals, during the whole night.

The programme was one of great excellence, commencing with Mozart's Grand Symphony in G minor, which was played as none but Costa's band can play it. The symphony overflows with melody, and that melody is Mozart's best, which is saying a great deal. Warm applause was bestowed on the band, and the audience, generally, seemed not to think the symphony a bar too long.

The other efforts by the band were Rossini's overture, *La Gazza Ladra*, and Cherubini's overture, *Anacreon*. The former is one of the most sparkling operatic effusions by the king of opera composers (Rossini); and no one understands his music better than Mr. Costa, who very properly gives the introduction *à la marcia*.

Perhaps the principal feature in the programme, and one which drew to the hall many connoisseurs, was Mr. Hatton's Cantata, *Robin Hood*, written and composed expressly for this Festival. As a work of art, *Robin Hood* will not hold a high position; but for characteristic effects, simple yet telling melodies, and a sprightliness of ideas, we know of no English Cantata to surpass it. The words are written by Mr. George Kinley, and taken from the well-known tale of Robin Hood. The characters

represented are Maid Marion (Miss Milner), Robin Hood (Mr. Reeves), Little John (Mr. Winn), the Bishop (Mr. Weiss), and Forest Maidens, Retainers, and Outlaws, by the chorus. A chorus of outlaws, sung by male voices only, "O! mercy is the outlaw's life," opens the Cantata. The Bishop discovers the outlaws in the King's forest, and with great pomposity (capitally represented by Mr. Weiss), exclaims, "Villains! ha! what do ye here?" and orders his retainers to seize, bind, and hang them. But presently discovering in the neighbourhood an array of bowmen in Lincoln-green, as announced by the sound of a bugle note, the Bishop's demeanour is changed to one of servility, and he is invited by Robin Hood to join in the joyous feast. This invitation is given in a ballad, "Under the Greenwood Tree," which, from its simple yet pleasing form, will no doubt become exceedingly popular. It was warmly encored. A trio between the Bishop, Robin Hood, and Little John (Mr. Winn), interspersed with snatches of chorus, is cleverly arranged, and the singing of it was, we might almost say, perfect. A chorus and dance follow, in which the Bishop is compelled to "trip it lightly to and fro;" and the introduction of two harps had a very pretty and suitable effect. The forest maidens now appear on the scene, and, in a two-part song (Mr. Hatton calls it a madrigal), with band accompaniments, record the sweets of forest life. This piece was encored. Maid Marion (Miss Milner), now recounts in a flowing, but not very original ballad, the mutations of human love. An interview which takes place between Marion and Robin Hood forms the subject of a duet, in an operatic style. A cadenza introduced by Miss Milner, on the words "I love thee, I love thee," was very tastefully and sweetly sung, and a round of applause testified the effect she had made. The final chorus, "Now let us make the welkin ring," is a joyous and striking composition, thoroughly English in its character, and, when well performed, is certain to be encored, as it was on Tuesday night. The success of the cantata was complete, and we look upon *Robin Hood* as a most acceptable English work, especially for popular concerts, where it will be at once appreciated by the people. It strikes home, and in the ballads and choruses there is that joyful humour which is nowhere more beloved than in joyous England. Mr. Hatton conducted with care, and at the close of the cantata was very warmly cheered.

Madame Alboni, on entering the orchestra to sing the everlasting "Una voce," was loudly applauded. She was of course encored, but wisely declined to repeat the effort. Madame Viardot Garcia was placed in a very awkward position on her appearance in the orchestra to sing "Ah! non giunge." An apology had been tendered by Mr. S. Smith, on behalf of Mr. Sims Reeves, who was prevented from singing Balfe's song "Good night, beloved," by a hoarseness, which had increased during the evening; but the gallery audience showed unmistakable signs of displeasure at the announcement, and, for some time, would not allow Madame Garcia to commence her singing. A second apology was made by Mr. Ollivier, who feelingly desired the audience to extend their indulgence to Mr. Reeves. This appeal had the desired effect, and ultimately Madame Garcia proceeded, and narrowly escaped an encore. Madame Weiss took part with Madame Clara Novello and Madame Garcia in the humorous trio, "Le faccio un' inchino," which was vociferously encored. Madame Clara Novello exhibited her magnificent voice in the trying scena from *Oberon*.

Miss Sherrington sang Halévy's aria from "Les Mousquetaires de la Reine," exceedingly well, and hearty applause was bestowed on her performance.

The unaccompanied choral pieces were two madrigals—one composed in 1541, by Festa, and the other within the past few years by Mr. Pearsall. The chorus sang "O, who will o'er the Downs," in such a manner that its repetition was demanded.

The concert concluded at eleven o'clock.

Wednesday Morning again ushered in unfavourable weather, and again was St. George's Hall thinly attended. Not all the influence possessed by the committee could prevail upon the "people" to believe that Mr. Costa's *Eli* was equal to the works either of Handel, Haydn, or Mendelssohn. In consequence, they would not pay their three-and-sixpence, and the galleries were deserted. But the "great nobility" was present in force, and the guinea stalls were well filled.

We have previously criticized in detail the new oratorio, *Eli*, which, at the Birmingham Festival last year created an enormous excitement in its favour. Again we say that it is not a great

work—that it is not an emanation from the pen of a genius. It is, however, rich in instrumentation, vigorous in its phrasing, and very cleverly written. Unlike our standard oratorios, *Eli* does not present new beauties at every hearing; whatever is good in it appears at once, and no ultimate study of the work would suffice to discover hidden greatness. *Eli*, too, requires for its performance first-rate talent, both vocal and instrumental, and an organ is indispensable. It can, therefore, if for no other reason, never become popular.

This being the first performance of *Eli* in Yorkshire, considerable interest and curiosity were felt by musical connoisseurs and others on Wednesday morning. Every attraction that could be brought to bear upon the success of the work was thrown into the scale, and every legitimate influence was exercised for making the audience as brilliant and numerous as possible, with a view to gain for this oratorio the greatest triumph of the Festival. Mr. Sims Reeves, who was excused from singing on Tuesday night on account of hoarseness, was said to be in finer voice than ever, and his great and vigorous war-song was expected to compel the audience to indulge in similar ovations to those awarded in honour of Costa at Birmingham last year. Notwithstanding all these efforts, however, the hall was not more than two-thirds filled.

The principal singers were Madame Clara Novello, Madame Viardot Garcia, Mr. Sims Reeves, and Herr Formes, for whom the oratorio was originally written. The oratorio opens in rather a novel way with a short organ solo, on soft stops, played by Mr. Brownsmith; and is followed by an andante movement for orchestra. The overture leads to a recitative for *Eli*, followed by the chorus, "Let us go to pray," the music of which is not solemn enough to agree with the words. The singing by the principals was characterized by a care and a desire to please, so as to win the frequent approbation of the audience. Several of the choruses on the contrary, were slovenly executed by the voices. Nothing will induce these Yorkshire folk to sing with spirit music foreign to their tastes, which *Eli* certainly is. The duetto, "Wherefore is thy soul cast down," sung by Madame Novello and Mr. Reeves is very telling, but by no means original, the whole subject being identical with the middle movement in Beethoven's Sonata in G (op. 14). The same subject forms the principal theme in the duo between the Man of God and *Eli* ("Lord, cause thy face"), sung by Mr. Weiss and Herr Formes. The striking part of the oratorio was the war song by Mr. Reeves, interspersed with choruses by the Philistines. Full of energy and dramatic effect, Mr. Sims Reeves rendered the solo in an unequalled manner. His magnificent voice was heard to the best advantage, and, above the din of brass instruments, it resounded through the large hall as clear as a bell. A loud encore was awarded, and Mr. Reeves sang the solo a second time with unimpaired lungs. Madame Novello rendered the joyous air "I will extol thee," very effectively, with the exception of executing a shake at the conclusion on a note fully half-a-tone below pitch. We have never before heard this lady make so palpable a fault. The second part opens with the morning prayer of Samuel in the temple, most exquisitely sung by Madame Garcia. An encore was awarded to the unaccompanied quartett, "We bless you in the name of the Lord," and finer part-singing it would be impossible to hear. The music of the quartett is rather weak, and is a close imitation of the organ solo at the opening of the oratorio. The march of the Israelites was admirably played; indeed such a band could make attractive music out of exceedingly weak materials. The high alto part told much against the men's voices in some of the choruses. An effective choral march sung in unison, the subject being a repetition of the instrumental march, met with considerable applause. More exquisite singing than that by Madame Garcia in Samuel's evening prayer could not be heard. The concluding *pianissimo* passages, where Samuel is represented as falling asleep, were listened to with breathless attention, and it can only be sung by very few vocalists. After several recitatives by *Eli* and Samuel, an air, "Although my house be not with God" served to display Formes's very deep bass voice to the utmost. The lower D flat was a note which no other vocalist could sing in such a manner. The news of the taking of the ark being brought to *Eli*, he falls dead, and the oratorio concludes with a vigorously-treated fugal chorus.

The applause bestowed by the audience was by no means general; and the evident opinion formed by Yorkshire people as



to the merits of *Eli*, was very different from the Birmingham judgment.

The oratorio occupied three hours in its performance, and at the conclusion Mr. Costa was warmly cheered by the audience and the members of the orchestra. He was also recalled after leaving the orchestra, and gracefully acknowledged the compliment.

On Wednesday evening there was no performance.

Thursday morning's performance was the *Messiah*, and it proved the greatest attraction of the three oratorios for the Bradford Festival of 1856. The north and south galleries were filled with lovers of Handel's music, who appeared to follow the performance with that intent interest which at all times denotes genuine pleasure. The reserved area was better attended than on either of the previous days, and the hall nearly filled. The principal vocalists were Madame Novello, Madame Weiss, Miss Sherrington, Madame Garcia, Miss F. Huddart, Mr. Sims Reeves, Mr. M. Smith, Mr. Weiss, and Herr Formes.

The overture was magnificently played, the vigorous fugue being given with wonderful precision and tone. Madame Clara Novello sang her very best. She was in good voice, and entered into her duties like a true English artiste. Few persons will ever forget her singing of "Rejoice greatly," or (especially) the "soul" she threw into the words "He is the righteous Saviour." Madame Weiss sang the lovely air, "How beautiful are the feet," very finely. Her correct intonation, clear pronunciation, and expressive style, gained her very marked approval by the audience. We cannot speak so highly of Miss Sherrington's singing, and we are convinced that oratorio music is not this young lady's forte. In the recitative, "He was cut off," and the air following, there was such a palpable straining for effect that the character of the piece was wholly destroyed, and no impression was made on the audience. Of the contralto solos, "He was despised," sung by Madame Garcia, was the most admired; and it certainly was one of this gifted lady's happiest efforts. At variance with general custom, Madame Garcia sang, "He gave his back to the smiters"—the air immediately following "He was despised." This lovely piece has hitherto been omitted in the performance of the oratorio, but we trust it will in future always be given as on this occasion. Miss Fanny Huddart sang, "O Thou that tellest," and "He shall feed His flock," and although she was very successful in her endeavours to please the audience, there was an exaggerated expression in her singing which would be better avoided. Mr. Sims Reeves performed his arduous task admirably. The bass solos were given by Mr. Weiss and Herr Formes, than whom two finer singers do not exist. The only encore in the oratorio was awarded to Mr. Weiss, for his admirable rendering of "Why do the nations," which, however, he very properly refused to repeat. The majestic air thundered forth by Herr Formes, "The trumpet shall sound," with trumpet obligato by Mr. Harper, was a fine performance. The choruses on Thursday morning were the most perfect, in every particular, it has ever been our pleasure to hear. The precision, the vigour of attack, the spirit and *entrain*, the time, the intonation, the light and shade, were all of the highest order. The band accompaniments, too, were equally good, and certainly choruses were never better rendered. Mr. Costa conducted with his usual tact and spirit, and every indication of his magic *bâton* was responded to most readily. The performance lasted three hours and a-half (including twenty minutes' cessation), and we really believe that all who took part in it, themselves enjoyed the treat they had so ably provided.

Thursday evening was devoted to a second miscellaneous concert, and Mdle. Piccolomini made her first appearance. The programme consisted mostly of Italian arias and duettos, interspersed with Beethoven's Symphony in C major, No. 1, two overtures, and Mr. G. A. Macfarren's new Cantata, entitled "May Day." A temporary clearing up of the weather, served to draw a far larger audience to the hall than any which had preceded it. The great attraction was Mdle. Piccolomini, whose appearance in the orchestra was welcomed with a round of applause, and every opera-glass and *lorgnette* were immediately put into use for getting a "good view" of this illustrious prima donna. Her first song was from Verdi's opera, *La Traviata*, "Ah fors'è lui che l'anima," and disclosed a soprano voice of much freshness, but little power. The impression she created on the audience was by no means equal to the anticipations. She was encored, it is true, but her name alone secured the honour. Mdle. Piccolo-

mini gained a triumph by her acting in a duett with Signor Belletti from *Don Pasquale*. At the conclusion, loud plaudits and waving of handkerchiefs followed, and the pet of the season was again reminded of the ovations which greeted her ears in London. Altogether, we think Mdle. Piccolomini an inferior concert-room singer.

Musical *connoisseurs*, who were present in force on Thursday evening, were anxiously awaiting the performance of a cantata, composed expressly for the Festival by Mr. G. A. Macfarren, which opened the second part. This composer holds a high position in England, and the works which he has already produced point him out as a musician of no ordinary ability. *May-day* represents the choosing and final selection of a May Queen, and consists of only four pieces. This, however, is sufficient to show that the composer is possessed of genius. The first chorus is admirably written for both voices and instruments. A spirited part-song follows ("The Hunt's up"), in which a very pleasing effect is produced by the introduction of harps. Miss Sherrington, representing the Queen, greets her loving subjects in a recitative and song, "Beautiful May," which, for freshness of melody and excellent instrumentation, is one of the most successful *morceaux* we know. Miss Sherrington sang it with great taste, and a general encore was awarded. The "Revol," represented in a chorus, completes the cantata. The applause which followed testified the success which attended the second new work produced at this Festival.

Madame Garcia sang a quaint, yet very effective and difficult bravura, composed by Graun, which was vociferously applauded, especially by the gallery audience, from whom we had scarcely expected such excellent taste. Madame and Mr. Weiss essayed a MS. duett, composed by the talented basso himself. It was beautifully sung, but is certainly not the most successful of this gentleman's writings. Madame Albani was suffering from severe cold, and sang portions only of each solo announced in the programme. She was, however, very warmly applauded. The other solo vocalists were Herr Reichardt, Signor Beneventano, and Signor Belletti—the last of whom is a very superior singer. The chorus sang their part-songs excellently, and "Spring's delights" was warmly encored. Nothing could be finer than the performance of Beethoven's Symphony in C major, No. 1; and although it is not the best of the nine composed by the great master, it is still full of original instrumental effects. Rossini's overture (*Siege of Corinth*) was loudly encored, and repeated by the band with even increased vigour and brilliancy.

There were no fewer than seven encores during the evening, and the concert did not terminate until near twelve o'clock.

Friday morning was appointed for a miscellaneous selection of sacred music, and a better programme could not possibly be arranged, with the sole exception that it was somewhat too long.

A large number of really music-loving people occupied the north, south, and west galleries, the upper part of the latter place being reduced in price to a level with the other galleries to meet the demand for three-and-sixpenny tickets. Fortunately, the weather was as fine as could be wished, which no doubt induced many a one from the surrounding districts to be present at the attractive feast of sacred music. One of the most prominent features of the programme, and one which no doubt brought a goodly number of visitors, was the performance of the 103rd Psalm, composed by Mr. William Jackson, of Bradford, expressly for the Festival. The work evinced a considerable amount of talent, and is exceedingly well written for the voices. The Psalm commences with an air, excellently sung by Miss Milner, and was a very good specimen of sacred music. A double chorus, "The Lord executeth righteousness," is majestic and vigorously written, but somewhat laboured in its construction. Mdme. Garcia, Mr. Montem Smith, and Mr. Weiss each sang a solo; and a double chorus on the *Gloria Patri* concluded the psalm. The work was received with genuine enthusiasm. Mr. Jackson himself conducted, and was heartily cheered on entering the orchestra. At the conclusion of the Psalm a storm of applause followed, and Mr. Jackson was recalled to receive the prolonged plaudits of the audience. Mendelssohn's 114th Psalm was next given, and very finely, too. A selection from Mr. Hy. Leslie's oratorio, "Immanuel," was also a feature in the morning's performance. The work shows the composer to be a consummate master of his art, and the instrumentation and phrasing are both novel and effective. Miss Milner occupied the position originally intended for Mrs. Sunderland, and introduced Guglielmi's "Gratias

Agimus" in the third part, which was admirably suited to her voice and style, its beauty being considerably enhanced by a clarinet obligato played by Mr. Lazarus. It was excellently sung, and the applause which followed was most enthusiastic. Loud plaudits and the waving of hats and handkerchiefs continued until Miss Milner re-appeared in the orchestra, and nothing but a repetition would satisfy the audience. It was sung a second time with increased beauty, and another ovation followed. Mendelssohn's *MS. Credo*, presented to the Festival Committee in 1853, was given, it being the second time only of performance. It was sung in a manner which left nothing to be desired. All the pieces in the programme were as perfectly rendered as it is possible to conceive, and although the performance lasted four hours, with choruses innumerable, the singers exhibited a freshness and vigour at the close which was quite astonishing. Only one drawback marred the pleasure of some portion of the audience, Madame Alboni was prevented from singing by reason of a severe cold. The announcement was, however, courteously received.

*Friday Evening* was a bumper as regards attendance, every part of the vast hall being crowded long before the time for commencing the concert. Bradford people appeared determined not to lose this, the last, opportunity of hearing a first-rate concert. The reduction in the price of admission to the west gallery was again adopted. It is with the mass of the people that gigantic musical festivals must rest for complete success; and it should not have been forgotten by the managing committee that high prices were abolished for nearly all classes of entertainment. Signor Benevanto sang a serenade from Mozart's *Don Giovanni*. Madame Alboni, who was suffering from severe cold, sang the last part of "Non piu mesta," and also took part in a duet with Mr. Sims Reeves; but her indisposition prevented her from singing with much success, and she sang evidently with great pain. The first *encore* was given to Mrs. Bartholomew's choral part song, which was repeated; the second *encore* to Mr. Sims Reeves, for his excellent singing of a weak ballad by Mr. George Linley. The audience seemed disposed to *encore* everything and anything, and immediately afterwards vociferously re-demanded Verdi's "Libiamo," in which Mdle. Piccolomini appeared. She sang perhaps a little better than on the previous night; but yet with very little artistic success. An ovation was attempted in her favour, and a bouquet was thrown to her from the unreserved area, which she very gracefully acknowledged. In the other solo, and in the duet with Herr Reichardt, she did not meet with much applause. Mdme. Garcia, by her artistic vocalisation, won thunders of applause. Mr. Sims Reeves was, of course, recalled after his vigorous rendering of "Come, if you dare," in which the chorus shared the honour. Miss Sherrington (a native of Preston, we believe) gained many admirers by her singing of "La chanteuse voilée," and received an *encore*. The band played with even greater sweetness and vigour than on any previous evening, and the overture to "Guillaume Tell" was rapturously re-demanded. The concert was exceedingly protracted, the pieces numbering (including *nine* *encores*) no less than *thirty*—sufficient for two ordinary concerts. "God Save the Queen" concluded the Festival, all the principal singers appearing in the orchestra, and the entire audience upstanding. Mdme. Weiss, Mdme. Garcia, and Mdme. Clara Novello sang the solo verses, and Mr. Costa again indulged in his somewhat extraordinary change of key to accommodate the contralto voice. An endeavour was made, at the conclusion, to give three cheers for Mr. Costa, which, however, only partially succeeded. Three cheers were then demanded for Mrs. Sunderland, and a hearty round was given, with faint signs of displeasure. Cheers were then given for "The Yorkshire Chorus," and the audience quietly dispersed about half-past eleven.

The Bradford Festival of 1856, in a musical point of view, has answered the most sanguine expectations. We are informed, however, that the guarantee fund will lose upwards of £1,000.

All the arrangements for the convenience of the audience have been admirably carried out; and to Mr. Ollivier, the indefatigable secretary, are due the warmest encomiums. Amongst the aristocracy who have attended the Festival, were noticed The Right Honourable the Earl of Harewood, the Countess of Harewood, Ladies Lascelles (three); the Lord Bishop of Ripon and the Hon. Mrs. Longley; Lord and Lady Hawke, Lady Mountgarrett, Lord Ranelagh, the Hon. Arthur Duncombe, Wm. Beckett Denison, Esq.; Frank Crossley, Esq., M.P., Halifax; H. W.

Wickham, Esq., M.P., Kirkstall-hall; Lord and Lady Hawke, Lady Lister Kaye, the Dean of Ripon; Rev. J. Burnet, L.L.D., vicar of Bradford; T. W. George, Esq., Mayor of Leeds; W. Murgatroyd, Esq., Mayor of Bradford; Joshua Appleyard, Esq., Mayor of Halifax; Titus Salt, Esq., of Saltaire; H. S. Thompson, Esq., High-Sheriff of Yorkshire; the Hon. A. Duncombe, &c.

**BRIGHTON.**—We attended performances at the Theatre on Monday and Tuesday week. On Monday the evening commenced with *The Bohemians of Paris*, translated by Mr. Soutar, a member of the company. Several years ago this piece was produced at the Adelphi, and had a most unprecedented run, owing to the excellent acting of Mrs. Yates, Miss Woolgar, Wright and O. Smith. There is about as much moral or purpose about the drama, as in five-sixths of the French pieces, and if the *Traviata* and *Re-tribution* portion of the editorial staff of the *Times* were seasiding at Brighton, he would be down upon the *Bohemians* and no mistake. Various scenes of low thieving life are simply contrasted with accomplished villainy in black cloth, a little comic seasoning being introduced. The part of Criqueux was well played by Mr. Nye Chart, the lessee of the theatre. Mr. R. Soutar played Jacques Tugau, a perambulatory pawnbroker; he made a *posturing* pawnbroker of the part, for every gesture savoured of an exaggerated dancing-master, and his general acting reminded us of Mr. Selby's obtrusive and extravagant style of some few years since. In *The Marble Heart*, which followed, Mr. Soutar assumed the part of Monsieur Veaudoré with considerable success. In this piece, which was altogether done in a very praiseworthy manner, we should bestow especial commendation on Miss O'Hara as Mdle. Marco, Mr. Edgar as the editor, Ferdinand Volage, Miss Ellen Clinton as Marie, and Mr. McLein as the sculptor.

On the Tuesday evening some of the members of the Princess's company, under the direction of Mr. Spencer Lambert, the treasurer of that theatre, performed. The pieces were *The Muleteer of Toledo*, *Gone to Texas*, and *A Prince for an hour*, the acting of Miss Leclercq, Miss Murray, and Mr. Walter Lacy giving great delight to a well-filled house. Mr. and Mrs. Charles Kean were present in a private box.

There are one or two errors of management which we must point out. Three light pieces, such as those we have mentioned, should not be played on the same evening; neither should two dramas of such dimensions as *the Bohemians* and *Marble Heart*. *The Marble Heart*, it would appear, was announced to attract the half-price visitors, which, at such a place as Brighton, is not only an inexpedient, but impolitic proceeding. The theatre is a very nice little place, centrally situate, prettily decorated, and care is displayed in the *mise-en-scène*. A few well patronised nights, which might be organized for some special object, would produce a more spirited support from the aristocratic visitors of this favoured watering place.

**COVENTRY.**—On Friday, the 29th of August, Mr. J. H. Ogden and Mr. T. S. Partridge, gave an entertainment at St. Mary's Hall, to a crowded and fashionable audience. Among the several pieces performed, we may mention the Irish songs of "Molly Malone," "The Irish Schoolmaster," and "Paddy's Wedding." The violin solo "De Beviot's 5th air," by Mr. Ogden, was *encored*; also Mr. T. S. Partridge's solo *Evast's* "Carnival." His solo upon the harmonium was well received.

**DEDSBURY.**—A very fine-toned new organ has just been erected in the church here, by Messrs. Kirtland and Jardine, of Manchester. It was opened on the 17th ultimo, and was much admired. The richness of the tone was generally remarked, and the ladies of the congregation (who have provided the instrument) may congratulate themselves upon the worthy completion of the liberal project.

**DUBLIN.**—Italian Operas commence at the Theatre Royal on Monday week. The following formidable army has been engaged Mesdames Grisi, Lorini, Gassier, Amadei, and Mdle. Sedlatzek; Signors Mario, Salvini, Lorini, Albicini, Luigi Mei, Gregorio, Graziani, Rovere, Fortini, M. Gassier, Mr. Tennant, and Herr Formes. Signor Li Calzi will be conductor, and Mr. Levey leader of the band.

On the same evening Professor Anderson commences his performances at the Rotundo.

**GRAFFENHALL.**—A truly noble organ has just been put into the fine church here, a gift from J. Litton, Esq., a devoted lover



of the "king of instruments." The munificent donor presided upon the occasion of the opening on the 17th instant.

LIVERPOOL.—PHILHARMONIC SOCIETY.—Mdlle. Piccolomini, of whom so much has been said and written, and whom rumour had painted in such glowing colours, made her *début* before the Liverpool public on Tuesday last, and we need scarcely say that the spacious hall of the society was filled by a large and most fashionable audience, the *élite* of the neighbourhood, at whose hands this young and brilliant songstress experienced a most flattering reception, the enthusiasm increasing as the concert proceeded. As a matter of course, Verdi predominated. The programme included "Ah fors'è lui che l'anima," "Parigi, o cara," and "Libiamo" from *Traviata*, and "Il balen" from *Trovatore*; the first of these was rendered by Mdlle. Piccolomini, with great brilliancy and dramatic feeling, as was also the "Convien partir" of Donizetti (*La Figlia*), in the second part; the latter being most rapturously encored. Her pathos is intense, almost bringing the tear to the eye; her voice possesses both compass and flexibility, but we had an impression that it sounded somewhat thin, a fault which more mature age will doubtless eradicate. Coupled with rare vocal accomplishments, Mademoiselle has a charming face and figure, which go a great way to insure the sympathies of an audience. The other vocalists were Herr Reichardt, and Signors Beneventano and Belletti. Together, they sang "La Scena" from the *Scaramuccia*, of Ricci, and joined Piccolomini in the quartett "E rimasto" from *Don Pasquale* and the Brindisi "Libiamo," which reminded us of an old but pretty tum-tum-tum waltz\* of our boyish days. Reichardt also gave Balfe's new song, "Good night, beloved," not well rendered, and tamely received. Beneventano sang "Il balen," in our opinion, not a whit inferior to Graziani. Belletti's "Bella siccome" (*Don Pasquale*) was a most finished piece of vocalism, and the duett "Vedi tu questo pugnale" (*Chiara di Rosenberg*), by Belletti and Beneventano, provoked merry rounds of laughter and loud applause.

The band played the overtures, "La Chasse" (Mehul), "Mélusine" (Mendelssohn), and "Le lac des Fées" (Auber)—the former, a comparative stranger, was well executed and well received. On the whole, this concert was one of the best the Society has given. The same artistes appear again on Tuesday next.

\*[Our correspondent must intend the "Philomelen" of Strauss, which furnished Henry Russell for a tune to "Man the Lifeboat," and has provided at least a start for Signor Verdi in his *brindisi*.—Ed.]

LLANELLY.—On Monday, the 25th ult., a grand cricket match was commenced between the "United All England Eleven" and Twenty-two of the Llanelly and District, and in the evening the committee gave an excellent concert in the school-room, which, notwithstanding the inclemency of the weather, proved very attractive, and reflected great credit on Dr. Wastfield, who made the necessary arrangements. The vocalists were Mdlle. Bretôt, Mr. and Mrs. Paget, and Dr. Wastfield, who gave an excellent programme in capital style. Mdlle. Bretôt displayed a good voice and great dramatic feeling in "Robert, toi que j'aime," and was well received and encored in "Libiamo," the *brindisi* from *La Traviata*. Mrs. Paget was heard to great advantage in Brooks's song, "A Man's a Man for a' that" (composed expressly for her), in which she was rapturously encored, for which she gave Mrs. Groom's "Over the Sea," which narrowly escaped the same compliment. She also gave "In our green valley" (Verdi), and Hatton's "Minnie Moore," which were warmly applauded. The ladies sang a couple of duetts exquisitely, Mendelssohn's "I would that my love" deserving especial mention. Mr. Paget's first song, Mendelssohn's "I am a roamer," was encored. His "Non più Andrai" also won the favour of the audience. He and his *cara sposa* sang a comic duett by Parry (encored). Dr. Wastfield, who was both accompanist and vocalist, acquitted himself like a thorough musician. He joined the other artistes in some quartetts, and sang two songs, in both of which he was encored; his reception showed him to be in high esteem with the audience. He was kindly relieved of a portion of his duties at the piano by a gentleman who happened to be with the other artistes, and who, we learned, was Mr. W. Haynes, organist of the Abbey Church, Malvern.

MANCHESTER.—Saturday last was quite a gala day in this place. The inauguration of the Wellington Monument attracted

great crowds to see the ceremony of honouring the memory of the "Iron Duke," and, as might be expected, the entire proceedings were of the most enthusiastic character, the whole passing off with great *éclat*, and with little to mar the gratification, the only accident we are aware of being from the breaking of some glass, which, falling from an upper window, caused some little injury to one or two persons; of course, there were many who felt what it was to be in a crowd. The adage "that it is an ill wind," &c., was verified to some considerable extent on this occasion, for the people, once excited, went in vast crowds to Belle Vue to finish the day thus devoted to holiday-making, and that the proprietor of this place of popular resort felt the benefit of the circumstance alluded to was fully evident; for the immense Music-hall (so called) presented an appearance such as even the renowned artists engaged were amazed at. The entire space within this colossal structure was one dense mass of human beings, literally packed in like herrings in a barrel, and this circumstance, added to the originally objectionable character of the place for musical effect, rendered it next to impossible for even the powerful voices of the celebrated artists engaged to be heard at the extreme end of the room. We regret to say that Madame Alboni was on this occasion but the shadow of her usual self, indeed the fearful hoarseness under which she was and had been (at Bradford) suffering was so palpable as to be ample cause for the almost entire loss of voice; that she used her best endeavours to please is only to say what has been said a thousand times before. Madame Rudersdorf sang very brilliantly, and Mr. J. L. Hatton as readily as ever, but the proportions of the building rendered the task of listening even painful to those in the distance. Mr. Sims Reeves was, of course, "one of the lions," and (again remarking the difficulty appertaining to the building) gave great satisfaction. A powerful choir of some fifty voices sang a selection of madrigals and part-songs with tolerable effect. In consequence of the extraordinary success realized, an announcement is made of the re-engagement of Madame Alboni, with Sims Reeves and Herr Fornes, for this evening; and now, while recording the successes of the party in question, let us not forget to do justice to the proprietor of these now most attractive gardens; beginning with "Band Contests" of almost every feasible character, Mr. Jamieson has gradually led the taste of the frequenters of this popular place of amusement up to better things, and now still continues to put before the assembled thousands, the first talent both Vocal and Instrumental. We have but one regret as to the matter, and that is as regards the (with us) frequently remarked unsatisfactory character of the Music Saloon; nothing could be (we imagine) more objectionable. That it has not the slightest pretensions to musical effect, is saying nothing. Some idea will be formed of its utter unsuitability when we remark, that even the ringing tenor voice of Mr. Reeves was scarcely audible at the other end of the room! Notwithstanding the fact that the Manchester public recognises the efforts of the spirited proprietor of Belle Vue to provide really good entertainments for them, still the said public has the right to expect that the celebrities brought before them should not have their efforts marred by such a local circumstance. Mr. Jamieson would do well to consider this question in time, lest the tide of opinion, now certainly in his favour, should turn against him. The English Opera company conclude their series of performances this evening. The opinion of the public has been gradually growing in favour of Miss Dyer, whose luscious contralto voice we have already spoken highly of; a little more experience and somewhat further development will soon, if persevered with, place this young lady in a position of importance. Of course the all absorbing topic is the "Traviata," with Piccolomini and her companion artistes from Her Majesty's Theatre. The short season commences on Monday evening next. We shall give some particulars of the performances next week, as also those of the Orchestral Union.

WOLVERHAMPTON.—The Choral Society had an open rehearsal on Thursday week, when a selection from the *Creation* was well executed; the rendering of the introduction by the band being very effective for so small a body. Under the direction of the conductor, Mr. Hayward, this oratorio will shortly be performed.

YORK.—Arrangements are being made for a grand oratorio performance in the Festival Concert-room. The entertainment is to take place in the first or second week in October, and to continue for not less than three days. A powerful organ is to be immediately erected for the occasion.

## Foreign.

**BADEN.**—A letter announces that the Duchess of Cambridge and the Princess Mary were present at the representation of *La Sylphide*, a comic opera. A Mlle. Dudroy was loudly applauded. According to the *New York Musical Review*, Strakosch has been the only successful concert tourist amongst foreign artists of late.

**NAPLES.**—Battista, the author of *Esmeralda*, produced this last season at Drury-lane, is engaged on a new opera for St Carlo, entitled *Marie Tudor*.

Pacini is writing an opera, the subject being *Francesca di Rimini*.

**PARIS.**—M. de Lîgouri, an Italian composer, brought an action on Saturday before the civil tribunal, at Paris, against M. Calzado, director of the Théâtre des Italiens, and M. Salvi, his agent, to recover 2,000 frs. damages for their neglect to bring out at that theatre a melo-dramatic opera, designated "Trilogie Dantesque," composed expressly for this theatre by their orders, and 500 frs. for each day's delay that may hereafter occur in the production of the said work. The ground on which the demand was made was, that on the 14th August, 1854, M. Salvi, the duly authorised agent of M. Calzado, signed an agreement with M. de Lîgouri, by which he undertook in the name of the theatre to purchase the work for 4,000 frs. down, and 150 frs. for each representation, but that the opera had never been produced. M. Calzado opposed the demand on the grounds that in this case, as in others, M. Salvi had overstepped his duty in making the engagement; that he (Calzado) knew nothing of it, and that besides that the opera was of such an extraordinary nature—it being nothing less than Dante's poem in music, containing scenes in purgatory, paradise, and hell, requiring the construction of extraordinary machines, and not only all the resources of mechanical art, but dancing, fireworks, &c.—that it could not possibly be represented on the Italian stage. M. Salvi, on his part, maintained that as he had acted as the agent of M. Calzado that gentleman was responsible. The tribunal rejected the demand made on M. Calzado, but condemned Salvi to pay M. de Lîgouri 2,000 frs. damages.

*Lampa* is to be given at the Opéra Comique.

Fanny Elssler is here; also Meyerbeer, who has come to be present at the *début* of Madame Borghi-Mamo in *Le Prophète*.

## CORRESPONDENCE.

## JENNY LIND.

TO THE EDITOR OF THE "MUSICAL GAZETTE."

DEAR SIR,—Having had the opportunity of conversing with numerous brother professors, relative to your leader on the Jenny Lind mania, all have declared it excellent, and highly commendable for its unflinching honesty of purpose. I was rather surprised to read Mr. Fowle's letter in last week's paper; doubtless he has a perfect right to exercise his own private opinion, but pray, Mr. Editor, what gives Mr. Fowle the position to dictate or institute comparisons between our English singers and a foreign lady?—one who undoubtedly owes much of her popularity to that surfeiting and absurd system of puffing indulged in by the press, the *à la Barnum* style. Is it from the fact that Mr. Fowle is an amateur, and a very young man, that he condescends to deliver judgment and to impugn your statements? Now I will tell Mr. Fowle that I too have heard Jenny Lind sing, consequently cannot join him in his high-flown encomiums, as to her boasted superiority in English Oratorio singing. He brings forward the *Times* critic to corroborate one of his assertions and to convince you of error. That goes for little. I well recollect the *Times* critic lavishing praise upon Mario for his singing of Mendelssohn's "If with all your hearts," at the last Hereford Festival, when it is a notorious fact that the aria was rendered painfully flat throughout, to say nothing of the looseness of phrasing, or no phrasing at all, and the experimentalizing in pronunciation. The *Times* critic, it should be said, was the only one who lauded up this wretched exhibition at one of our English Festivals. Mr. Fowle proceeds to quote Scripture to show how Jenny Lind has been an honour to this country, and calls, in a very unseemly manner, for the "good works of English vocalists to be brought to light." Has Mr. Fowle never read the divine precept, "Take heed that ye do not your alms before men, to be seen of men," &c.; &c. Here is an express command against the abomination of puffery, which Mr. F. seemingly advocates; again, "Let not thy left hand know what thy right," &c., &c. I could men-

tion honourable acts by those whom Mr. Fowle smilingly alludes to,—aye, and such as would put to the blush the doings of those who honour England only for her money.

TIMOTHY HOWLINGSTICK.

September 2, 1856.

TO THE EDITOR OF THE MUSICAL GAZETTE.

DEAR SIR,—I do not wish to prolong any discussion as to the merits or demerits of Jenny Lind, but you must excuse me for saying, that the leading article in your last number is an evasive reply to my letter, and I think the weakest article that has appeared in your paper. Pray pardon me if I appear to be at all harsh or severe, or if I adopt your own course, and "display my colours and a desire to show how uninfluenced I am by the opinions of others," although I would desire to entertain a proper respect for all.

You commence your article by saying that I have "quite mistaken the purport of your remarks upon Jenny Lind." I do not think that I could well do this, for your article was *very plain*. Your denouncing a system of "puffing" is very laudable; but no one, I think, could have understood that this was the *tantamount* object or tenor of your article upon Jenny Lind. You maintained, and do still maintain, that the success of this great *artiste* was owing to the "puffing" of the public press, and the unlimited applause of the multitude; and to quote from your own words, "we believe that Madame Goldschmidt owed her success in oratorios to the clatterings of the press in her laudation, before she set foot in England, and after she appeared in opera." And again, in your article to which I replied, you say, "our objection to the success of Madame Goldschmidt—for she was successful, as far as applause went—is, that the puffs, preliminary and subsequent, led the public, good easy people" (alas! for the poor English! how easily they are all gulled!) "to believe that her performance in sacred music was transcendent, and something for even English singers to admire; while, in sober truth, we could bring forward a dozen native artistes who would, to the necessary volume of voice and distinctness of execution, have united the charm of purity and chasteness of style which was sadly wanting in Madame Goldschmidt's delivery of oratorio music. The public, poor things" (alas! for the poor English! how easily they are all gulled!) "thought that it was all right, thundered forth their applause, and voted Jenny Lind the greatest earthly songstress, never pausing to consider that her fame was thoroughly grounded on her *naïve* and simple performance as a village maiden in one of the lightest of Italian operas, and that it was possible for her to fail, to a certain extent, in music of so exceedingly opposite a character." Now, this paragraph is the one which *must* have drawn the most attention from all who read your article. The "denouncing puffing" appears to be done *en passant* compared to this paragraph. You deny that the success of Jenny Lind was a deserved success, at all events as regards Oratorio Music. Did I not believe you to be honest and sincere, verily, Mr. Editor, I should ask if you had ever heard Jenny Lind in an oratorio, but as you *have* heard her, and are therefore honest and sincere, we are henceforth to believe that the success of this great *artiste* (beyond her performance in one opera) was owing to the "puffs" of the press, and to us "the public, poor things, applauding and thinking it was all right." (Alas! for the poor English! how easily we all are gulled!) Really, Mr. Editor, if you are English, you are very severe upon us, and unpleasantly honest. One word more and I have done. Pray let Miss Catherine Hayes and Mr. Costa have full praise for their charitable deeds; but what is the £600 of the one, or the donation of the other, in comparison with the thousands upon thousands that Jenny Lind distributed? And not only this, where so much praise is due to the great *artiste* in question is, that she was the *first* to set an example of charity. A composer who copies Handel or Mendelssohn is entitled to a certain amount of praise because he follows a good master, but to whom is the praise due? the *originator* or the *copyist*?

I had not intended in any way to answer your article of Saturday last, but it so happened that on Sunday, when your paper arrived, I had a well known and one of the best musicians in London staying with me, and his views of the matter and my own so entirely coincided together that I determined not to remain silent, and request that you will be good enough to allow this letter to appear in the next number of your paper.

—I am, your faithful servant and subscriber,

THOMAS LLOYD FOWLE.

Crawley, Sussex, Sept. 2, 1856.

ROYAL SURREY GARDENS.—MR. RICHARDSON.

TO THE EDITOR OF THE MUSICAL GAZETTE.

SIR,—I've found him out. The Mr. Richardson is neither Mr. Richardson the eminent flautist, nor any Mr. Richardson at all, the name being assumed by some one with a totally different cognomen.

How two-legged humans can humbug one another so, I can't think. —Yours truly, BLOODHOUND.



## Musical Publications.

(Continued.)

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## Miscellaneous.

**HOLLOWAY'S PILLS** are pre-eminently renowned for their cure of Asthma.—Mr. James Judd, of Mitcham, had been for years afflicted with Asthma, experiencing great agony upon respiration, with violent cough; he had also acute pains in his side. He tried every remedy, and was advised by all classes of medical practitioners, but his time, patience, and money were alike thrown away. He at length had recourse to Holloway's Pills, and by persevering in their use for a few weeks, obtained the most favourable results, and became perfectly cured. Sold by all medicine venders throughout the world; at Professor Holloway's Establishments, 244, Strand, London, and 80, Maiden-lane, New York; by A. Stampa, Constantinople; A. Guidley, Smyrna; and E. Muir, Malta.

To Packing-case-makers, Cabinet-makers, Organ-builders, Pianoforte-makers, and others.—On the Premises, Snow's-fields, King-street, Borough, within five minutes' walk of the London-bridge Terminus, and at Robinson and Bartram's Saw Mills, Swan-street, Grange-road, Bermondsey.

**MR. PEAKE** is favoured with instructions from the Executors of the late Thomas Ellston, E. q., timber-merchant, to SELL, by AUCTION, upon the Premises, Snow's-fields, Bermondsey, on Tuesday, September 9, and three following days, at 12 each day, and at Robinson and Bartram's Saw Mills, Swan-street, Grange-road, Bermondsey, on Tuesday, September 16, at 12 for 1, his well-known superior & thoroughly-seasoned STOCK in TRADE, comprising 25,000 feet Spanish and Honduras mahogany, in plank and boards; about 18,000 planks, deals, battens, flooring boards, and match lining; 1000 feet wainscot; Spanish, Honduras, rosewood, and walnut veneers; 500 feet Spanish curl logs; a large quantity of perfectly dry wide pine, Honduras boards, curriers' tables, oak scantling and wedges; and about twenty loads of balk timber, &c. May be viewed the Saturday and Monday preceding and mornings of sale. Catalogues can be obtained on the premises, at Robinson's Saw Mills; and at Mr. Peake's offices, 44, Tooley-street, Southwark. Approved bills at three months will be taken from purchasers to the amount of £20 and upwards. Luncheon provided.

## NEW PRINCIPLE IN BANKING.

Interest to Customers in Proportion to Profits.—Non-Liability of Customers secured by Royal Charter.

## UNITY JOINT-STOCK MUTUAL BANKING ASSOCIATION.

Incorporated by Royal Charter. Chief Offices, Unity-buildings, Cannon-street, City. Leicester-square Branch, 1, New Coventry-street, Leicester-square. Capital, £300,000, £150,000 being paid up. Governor, J. J. MECHI, Esq., Tiptree-hall, Kelvedon, Essex.

## TERMS OF BUSINESS.

**CURRENT ACCOUNTS.**—Interest at the rate of 2 per cent. allowed on the minimum monthly balances, when the balance has not been below £300 at any time during the half-year; 1 per cent. when the balance is below £300. Accounts made up each half-year ending 30th of June and 31st of December.

**DEPOSIT ACCOUNTS.**—Deposits from £5 upwards are received from persons residing either in London or the country. The interest runs at 1 per cent., under the rate of discount at the Bank of England. Money will be received on deposit for fixed periods at rates to be agreed upon.

By order.

GEORGE CHAMBERS, General Manager.

**THEATRE ROYAL, ADELPHI.**—(REBUILDING AND ENLARGING).—Five per cent. per annum freehold security, with a bonus estimated at 4 per cent. per annum.

Sole Proprietor and Manager—Mr. Benj. Webster. Trustees—The Right Hon. Lord Teutenden; Charles Manby, Esq., C.E., F.R.S., &c.; and Chas. Dickens, Esq. Architect—Thomas Henry Wyatt, Esq.

Bankers—Messrs. Ransom, Bouverie, & Co., Pall Mall. Mr. Benjamin Webster, the sole proprietor and owner of the freehold of the Royal Adelphi Theatre, London, having lately purchased very extensive freehold property adjoining, has decided upon rebuilding and enlarging this theatre, which is acknowledged to be the finest and most valuable theatrical site in the metropolis.

For this purpose, in order to meet a portion of the consequent expenses, and induce a personal interest of the patrons of the drama in the undertaking, Mr. Webster has determined to issue a limited number of Debentures (not to exceed 50 at the most) to the public, bearing interest at 5 per cent. per annum, payable half-yearly, and secured upon the freehold of the Royal Adelphi Theatre, as well as upon the adjoining freehold above mentioned. Only applications will be attended to who can give undoubted references of respectability. Each debenture to be £500, payable as follows:—£10 per cent. to be deposited on application for debenture or debentures, which will be returned, free of all charge, if no allotment is made; £250 on each debenture upon allotment, less the deposit; and the residue by monthly sums of £50, from the day of such allotment; which sums will bear interest at the rate aforesaid, from the time of their respective payments to Messrs. Ransom, Bouverie, and Co.

By way of bonus, each debenture is to be entitled to a free admission (annually transferable) to all parts of the theatre before the curtain, orchestra stalls, and private boxes excepted, which will admit the debenture holder, his or her nominee (to be of course of approved respectability) to every public

performance throughout each year, commencing from the 29th of September.

The lowest yearly value of the free admission (being annually transferable, and upwards, on the average, of 300 performances in every twelvemonth) is estimated at £20, which would be 9 per cent. per annum on each debenture.

Prospectuses and forms may be had at the theatre. N.B. The theatre is to be constructed in iron, and rendered perfectly fire-proof, an additional security; and the plans, as soon as approved of by the Board of Works and the Lord Chamberlain, will be submitted for the inspection of the applicants.

## Exhibitions, &amp;c.

## CRYSTAL PALACE.—THE THIRD

GRAND FRUIT and FLOWER SHOW of the present season will be held on Wednesday, Thursday, and Friday, September 10, 11, and 12. On Wednesday, September 10, the doors will be opened at 12; admission 5s., children 2s. 6d. On Thursday and Friday, September 11 and 12, the doors will be opened at 10; admission 1s., children 6d. Schedule of prizes may be obtained on application to the Secretary of the Crystal Palace Company, at the Crystal Palace, Sydenham; and all plants and fruits intended for exhibition must be entered on or before Thursday, September 4. On this occasion prizes will be awarded to amateurs and cottagers for fruit, flowers and vegetables. The Bands of the Coldstream Guards and the Royal Artillery will be in attendance, in addition to the Band of the Company.

By order, G. GROVE, Secretary.

Crystal Palace, Aug. 23, 1856.

## CRYSTAL PALACE.—The Fountains

on the Upper Terrace play daily, at half-past 4.

## CRYSTAL PALACE.—THE PALACE

will be OPEN daily during the present week (Saturday excepted), from 10 till 8: admission 1s.; children half-price. On Saturdays (open at 12), children half-a-crown; children 1s.

By order, G. GROVE, Secretary.

Crystal Palace, Sep. 1, 1856.

## CRYSTAL PALACE.—THE LIBRARY.

which comprises numerous works illustrative of the fine art and other varied collections contained in the Crystal Palace, as well as works of general and high-class literature, including the most recent publications, may be now consulted in the reading-room by means of a complete catalogue.

The title-pages and announcements of new books are displayed in the room, and the publishers' catalogues lie on the tables.

The reading-room is supplied with all the leading London and provincial newspapers, magazines, reviews, and other periodicals.

## CRYSTAL PALACE.—MACHINERY

IN MOTION.—The series of COTTON MACHINERY, by Walker and Hacking, Harrison and Co.; Self-acting Tools by Whitworth, Muir, and Harrison and Co.; Centrifugal Pumps by Appold and Gwynne; and other interesting machinery, in action daily.

## CRYSTAL PALACE.—Agricultural

Implements.—The largest and best collection of AGRICULTURAL MACHINES & IMPLEMENTS ever exhibited is NOW ON VIEW. Prices may be obtained at the office.

## CRYSTAL PALACE.—The CERAMIC

COURT, containing illustrations of pottery of ancient and modern manufacture, is NOW OPEN.

## CRYSTAL PALACE.—Naval Museum.

—The Gallery of Naval Models and Inventions, situated in the North Transept, is OPEN to the public.

**CRYSTAL PALACE.—Picture Gallery.**

The GALLERY of PAINTINGS, containing more than 1200 Specimens of the Schools of Modern Europe, is NOW OPEN.—Prices may be obtained at the Office.

**TOUR of EUROPE.—GREAT GLOBE,**

Leicester-square.—Voyage to Sebastopol and Back, by the Danube and the principal Cities of Europe, at 12, 3, and 8. The Oriental Gallery of the Arms, Costumes, and the People of the East, life size.—The Model of Sebastopol.—The Model of the Earth, with Illustrative Lectures every hour. A collection of Russian arms, pictures, and trophies. Military Gallery of the Armies of Europe.—Admission to the whole building, 1s.; children and schools half-price. Open from 10 a.m. to 10 p.m.

**ROYAL POLYTECHNIC.—**

Patron, H.R.H. Prince ALBERT.—Last Two Weeks of the Dissolving Views, illustrating the Pilgrim's Progress, Kenilworth, and the Destruction of Covent Garden Theatre. Popular Lectures on Chemistry, &c., by J. H. Pepper, Esq. Engagement of Angus Fairbairn, Esq., and the Misses Bennett, for their Scottish Musical Entertainment, every Tuesday, Thursday, and Saturday evening, at Eight. Mr. Walter Rowton's Lectures on the Writings of Charles Dickens, Friday evenings, at Eight. Mr. Pepper is preparing a Lecture on Bessemer's New Process of Manufacturing Iron and Steel.

**VAUXHALL will RE-OPEN for a**

series of 10 galas, commencing on Monday, Sept. 8, to inaugurate which arrangements have been made with Mr. J. J. O. Taylor (successor to Mr. Charles Green) to make an ascent in the monster Nassau Balloon, and to give by lottery five seats in the car gratis to those who shall hold the first five drawn numbers. The veteran Green has consented to accompany the aerial voyagers. Doors open at half-past 5; the lottery at half-past 6; and ascent at a quarter to 7 to the minute. Admission, 1s.

ROBERT WARDELL, Director.

**THE ZOOLOGICAL SOCIETY'S**

GARDENS, in the Regent's-park, are OPEN daily.—Admission, 1s.; on Monday, 6d.; children under 12 years of age, 6d.—The Band of the 2nd Life Guards will perform, by permission of Col. Williams, every Saturday, at 4 p.m.

**CREMORNE.—OPEN DAILY, 1s.—**

During the week, an entirely new Fairy Ballet of Action, entitled the Vine Dressers of Como; or the Fairy and the —. The Brothers Hutchinson in the Silver Globe Dance and Classical Gymnasium.—Dancing on the Monster Chinese Platform to the Great Cremorne Band—McCullum, the American Wonder. In the Cirque Oriental M. Anderson, as Le Fils de Fer Volant—Tanner's Troupe of Performing Dogs—Grand Vocal and Instrumental Concert.—The illuminations on the usual scale of magnificence only to be found in these grounds.—Fireworks on the River Esplanade. Open on Sundays for promenade: admission free. Table d'hôte at Six, 2s. 6d. each.

**PARIS.—PARISIANS AND THEIR**

Pursuits, Baden, Black Forest, Caricature, rough Dioramic Sketches, and Piano.—CHARLES OKEY, K.L.H. Every evening (except Saturday) at 8. Tuesday and Saturday mornings at 3. Area, 1s.; Stalls, 1s. 6d.—Regent Gallery, Quadrant, Regent-street.

**MADAME TUSSAUD'S EXHIBITION,**

Bazaar, Baker-street, Portman-square.—A full-length portrait model of WILLIAM PALMER is now added to the Exhibition.—Admittance, 1s.; extra rooms, 6d. Open from 11 o'clock in the morning till 10 at night.

**GORDON CUMMING, THE LION**

SLAYER, will give his new and popular Entertainment, illustrating his Exploits and Adventures in the Far Interior of South Africa, every evening (except Saturday) at 8. Morning representation every Saturday at 3 o'clock. Piano, by Mr. Harries Wilson. Admission, 1s. and 2s.; Stalls (which may be taken daily, between 11 and 4, without extra charge) 3s.—232, Piccadilly.

**PANORAMA of ST. PETERSBURGH**

is now OPEN, at Burford's, Leicester-square, taken from the Observatory, and showing the Palaces, Admiralty, and other public buildings of this magnificent city. The Fall and Interior of Sebastopol, taken from the Malakhoff, with the assault on it and the Redan, is also open, and the Bernese Alps are now on view.—Admission, 1s. to each Panorama. Open from 10 till dusk.

**Theatrical Announcements.****THEATRE ROYAL, DRURY LANE.—**

The LADIES and GENTLEMEN ENGAGED for the ensuing Season are requested to ASSEMBLE in the Green Room on Monday next, September 8, preparatory to the opening.

E. T. SMITH, Lessee.

**THEATRE ROYAL HAYMARKET.—**

THIS EVENING (Saturday), to commence at 7 with Shakspeare's comedy of AS YOU LIKE IT, when Miss Booth, the young lady who made her first appearance in London on Thursday evening in the character of Rosalind, will repeat that performance. After which the renowned Spanish Dancers, Perez Nona, Manuel Perez, and their Company in the new ballet pantomime of THE CAPTIVES; or, A Night in the Alhambra. To be followed by the new farce of THE RIGHTS and WRONGS OF WOMAN, in which Mr. Buckstone and Miss Talbot will appear.

**ROYAL PRINCESS'S THEATRE.—**

THIS EVENING, and during the week, will be presented MUSIC HATH CHARMS. After which Sheridan's tragic play of PIZARRO. Rolla, by Mr. C. Kean; Elvira, by Mrs. C. Kean. To conclude with A PRINCE FOR AN HOUR.

**LYCEUM THEATRE ROYAL.—**

Lessee, Mr. Charles Dillon.—This Establishment will OPEN for the SEASON on Monday, September 15, with the drama of BELPHEGOR. Belphegor, Mr. Charles Dillon; Madeline, Mrs. Charles Dillon. Supported by Messrs. Stuart, Barrett, McClean, Shore, Calheam, Holstein, Clifton, Morgan, Normanston, &c.; Miss Fitzpatrick and Mrs. Western. To conclude with a new Burlesque, in which Mrs. Alfred Mellon (late Miss Woolgar) will appear, with Mr. J. L. Toole. Supported by Mrs. Buckingham, Miss Harriett Gordon, Miss Elphick, Miss M. Wilton, Miss Morrell, Miss Gowan, Mrs. Melville, Mrs. Tankett, &c.; Messrs. Barrett, Holstein, Calheam, Poynter, &c. Miss Rosina Wright and a Grand Corps de Ballet. The Box office, under the direction of Mr. Chatterton, jun., will be open on Monday, Sept. 8, from 11 till 5. Stage Manager, Mr. Barrett.

**ROYAL SURREY THEATRE.—**

Messrs. Shepherd and Creswick.—The DRAMATIC SEASON will COMMENCE on Monday next, September 8, when will be produced a new grand drama entitled THE HALF CASTE. Messrs. Creswick, Shepherd, Widdicomb, Basil Potter, Voltaire, Olivier, Yarnold, Huxtable, A. Tapping, &c. Mesdames Marriott, Fanny Bland, Julia Lascelles, Moreton Brookes, Agnes, Marie, &c.

**THEATRE ROYAL ADELPHI.—**

Crowded Houses.—Mr. and Mrs. Barney Williams, the Original Irish Boy and Yankee Gal, every evening in the successful new and original drama, Ireland As It Is; or, The Middleman.—Mr. Wright every night in the screaming Adelphi farce of Domestic Economy.—THIS EVENING (Sept. 6), IRELAND AS IT IS; or, The Middleman (as performed by Mr. and Mrs. Barney Williams 763 nights in the United States). Ragged Pat, Mr. Barney Williams (his original character, in which he will sing "Billy O'Rourke;" and dance with Mrs. Barney Williams their popular Irish jig); Judy O'Trot, Mrs. Barney Williams (her original character). With DOMESTIC ECONOMY. Grumly, Mr. Wright. The farce of THE IRISH TUTOR. Dr. O'Toole (alias Jerry O'Rourke). Mr. Barney Williams. Concluding with OUR GAL: by Mrs. Barney Williams, with the popular and eccentric song of "My Mary Ann."

**THEATRE ROYAL, SADLER'S WELLS**

—Lessees, Messrs. Greenwood and Phelps.—Under the management of Mr. Phelps.—The public is respectfully informed that this THEATRE will be OPENED for the Season THIS EVENING.

JAMES AUSTIN, Box-bookkeeper.

**GREAT NATIONAL STANDARD**

THEATRE, Shoreditch, OPEN EVERY EVENING, with most powerful attractions. THIS EVENING, the celebrated Mr. James Anderson and Miss Elworthy will perform. The Manager is proud to announce the important engagement of Mr. and Mrs. Reeves, who will make their first appearance on Monday, September 15.

**ASTLEY'S great Shaksperian triumph,**

RICHARD III., or, The Battle of Bosworth Field, with Mr. William Cooke's magnificent stud of trained palfreys, gorgeous historical processions, pageantry, &c. The death of the King's charger, "White Surrey," and fall of Richard on the battle field, produce a perfect furore each evening.

**Musical Instruments.****CREMONA VIOLIN.—FOR SALE,**

a very fine NICHOLAS AMATI, large size, date 1645. Apply to A.P. 14, Euston-place, Euston-square. To save trouble, lowest price £200.

**PIANOFORTE.—WANTED, to BUY a**

SECOND-HAND COTTAGE or PICCOLO, by Broadwood. State lowest price and full particulars. Address J., care of Wren, Brothers, 232, Tottenham-court-road.

**BISHOP and STARR, Organ Builders**

1, Lisson-grove, South, have now several of their small ORGANS termed the "Organetto Profondo," in various stages of progress. A specimen may be seen in the Musical Instrument Court of the Crystal Palace. The great desideratum of depth of tone, with power in a small space, and at a moderate price, render them suitable either for the chapel or parlour.

Printed by A. D. MILLS, at 11, Crane-court, Fleet-street, in the Parish of St. Dunstan-in-the-West, in the City of London; and Published by JOHN SMITH, at 11, Crane-court, Fleet-street, London.—SATURDAY, September 6, 1856.